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VOL. LXIII MIDDLEBURY, VERMONT, THURSDAY, NOVEMBER 2, 1967 NO. 6

Faculty, Students To Speak In Vietnam Teach-In Mon.

The newly formed Middlebury Mobilization for Peace has planned a Teach-in for Monday night on Vietnam in an attempt to bring forward some of the widely divergent ideas and attitudes surrounding the war. Opinion spanning from left to far right should be represented, and the choice of topics has been extended to any related issues, like the right to dissent, the 1968 elections, and the new Congressional anti-subversive bill.

The Teach-In will consist of approximately twelve speakers from students, faculty, administration, and town, who will be held to a five minute talk each followed by five minutes questioning from the floor. When all speakers are through, the Teach-In will be opened to more questions and discussion.

Those who have already accepted invitations to speak are: from the faculty, Daniel Newman, Marjorie Lamberti, Nicholas Clifford, Russell Leng; from the students, Andy Weinstein, Eric Kolvig, and Peter Knobler. Others who have been asked to participate are Dr. Armstrong, Dennis O'Brien, and Chaplain Scott.

The Mary Baker Allen Chapter of the Cornwall D. A. R. has also been invited to send a representative to speak. Apparently none of the regular army members of the Middlebury ROTC department are allowed to take part.

Considerable student interest in the Teach-In is expected by the Mobilization group, due to the controversial nature of the proceedings. Any thoughts relating to Vietnam are welcome, and everyone wishing to participate should be able to do so.

Aid Policies Explored

NDEA Loan Funds Cut

Because of misinterpretation of an assumption and a recommendation in the Office of Financial Aid Awards Letter, several Middlebury students who believed they were to receive National Defense Education Act (NDEA) loans found they did not at the beginning of the year.

The situation of the students was made public two Mondays ago on WRMC's Mid Night Special on College Financing by a student in the audience speaking for these students. The **Campus** has verified that two of the students in question received their awards letter in mid-August, and that on the letters was printed a loan figure of $50. The two students assumed that the figure implied that

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Financial Awards: No Guarantees, Says Director

By DICK BITTMAN

"There is no four year commitment" to maintain scholarships of Middlebury students on financial aid, said Director of Financial Aid Charles B. Brakeley.

Brakeley noted several variables, besides those mentioned on the Parents' Confidential Statement and the student's grades, which might influence giving financial aid to students. These include whether any college disciplinary action has been taken against the student and special confidential family matters of an "extenuating nature." However, even under the hypothesis of all thing remaining equal, Brakeley would concede "no certainty."

CARLES BRAKELEY

Mr. Brakeley stated that guaranteeing a set scholarship figure for a student would prevent the student from getting a larger amount if he should need more at a later date due to unforeseen circumstances. When asked whether a reserve could be set aside for emergencies, while maintaining a guaranteed scholarship, he replied that although a small reserve is kept, he would not be able to justify keeping funds back from those who needed them.

Edward Sommers, Assistant Director of Admissions, would "almost guarantee" that if a student on fin-antee" that if a student on financial aid maintained a high enough average and if his financial situation remained the same, he would retain the college aid. Sommers qualified this statement by mentioning that "based on past experience we have met the need." Reflecting the opinions of the Financial Aid Office Awards Letter, sommers and "every effort" would be made to find scholarship funds for students.

Sommers also noted that scholarships tend to go down yearly since it is made clear to the student that he is expected to earn $300 in the summer before he or she enters as a freshman and $50 more per summer for each summer following.

The Office of Financial Aid is also trying to secure more of the available campus jobs for students on financial aid. A report issues by a group of three members of the Financial Aid Committee showed that out of $80,000 paid to students in wages, only $23,000 went to financial aid students.

Financial Aid Committee

The Budget Committee of the Board of Trustees establishes a

(Continued on Page 2)

Women, Vets, Disabled Only Grad Students In Fall, Council Predicts

Enrollment in the first two years of graduate and professional schools next fall will be limited to women, veterans, men physically disqualified for armed service and those over the age of 25, according to a prediction by the Commission on Federal Relations of the American Council on Education.

The commission's prediction is embodied in a special report on the impact on colleges and universities of the new Selective Service Act and the President's Executive Order of June 30.

Under the regulations, all II-S deferments will end for those receiving baccalaureate degrees, those completing their first year of graduate study, and those receiving advanced degrees at the end of the current academic year. Men in these categories not inducted by the beginning of the next college year might enroll for further study, but they would be subject to call at any time during the college year "without any real prospect of deferment to finish the year."

Based on the assumption that Selective Service must produce between 200,000 and 300,000 men for the armed forces next year, the report estimates between half and two-thirds of all men inducted beginning in July, 1968, will be college graduates or will have pursued their studies beyond the baccalaureate degree. This high percentage will result from the stipulation of both the statute and the regulations that the oldest among those eligible for the draft be inducted first.

Alternatives

Alternatives may still be implemented, according to the commission report. The statute provides that on the advice of the National Security Council, fields of study in addition to medicine (now the only exception) may be grounds for deferment as being necessary to the maintenance of the national health, safety or interest.

The Department of Defense could also request the Selective Service to produce a given ration of 19-year-olds to older men.

In addition, the report notes, Congress has indicated a willingness to hold prompt hearings if the president proposes legislation to institute a random selective system.

All of these possibilities are under active consideration within the Executive branch, according to the commission. "We are not sure, however," their report states, "that there has been a full realization of the situation in the academic community, the country as a whole, or indeed the Congress at large . . .Obviously the decisions reached will be of tremendous importance not only to the graduate and professional schools, but also to the entire nation."

CSL Debates Student Rights

The civil liberties of students were the central topic of the meeting of the President's Commission on Student Life last Monday. The Commission's committee on student rights, one of three, composed of Dean of the College Dennis O'Brien, Frederick Cabot, assistant professor of English, and Fran Chin, delivered a report based in large part on a joint statement on the rights of students issued by a group of educators.

The discussion involved such topics as the nature of confidential information kept in files on students, the release of such information to civil authorities, disciplinary procedures and the rights of student publications.

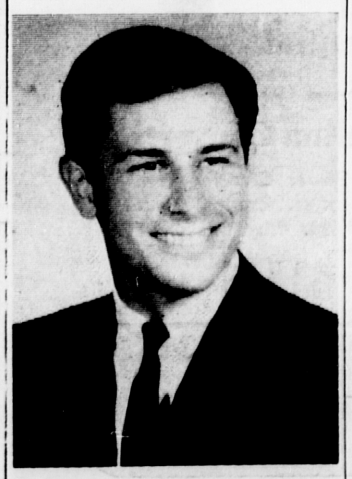
This was followed by a brief discussion on women's rules. It was concluded that this problem would be subsumed into the discussion of student government, the next topic on the CSL agenda.

The Commission plans to meet with the Trustees some time before January.

Teusch Interprets 'Woolf' Rationale

By MICHAEL SCHEER

Bart F. Teusch, a new instructor in the English Department, is directing the Players in Edward Albee's **Who's Afraid of Virginia Woolf?** "We're doing the play as it was written, not as Alan Schneider compromised it into an acceptable Broadway evening at the Billy Rose," Teusch said of the play.



Bart Teusch

The play is the shattering of the fantasy of a childless woman. Although Teusch thought the Broadway production, "compelling and moving," he believes that the situation applies more directly to the world of the homosexual, and that the concept of casting a male Martha regenerates a play already taken, by many, for granted.

He chose to do a play with such an aura of homosexuality about it because he was ". . . disgusted by an Establishment that at best legislates against faggots, at worst rolls them outside of bars." He hopes by casting Martha as a male, "to give the audience a new insight into the problems of the homosexual. A woman wanting to have a child, and unable to, is moving But it is infintely more moving for a man to want to have a child. The 'son' is therefore moved out of the symbolic and becomes part of the fantasy world of the homosexual. The son will, then, become an organic part of the game played through two of the three acts. When George and Martha expose the idea of their son to the audience, the fantasy is adulterated and therefore must be destroyed.

Teusch hopes to "throw out the fact that George and Nick are college professors. It will no longer be a specific psychological case history, but a theatrical event."

His experimentation has gained the attention of some noteworthies in the dramatic field. Alan Schneider, director of Edward Albee's plays, has sent him a note criticizing, or at least questioning the casting of Martha as a male.

This approach to **Virginia Woolf** relates closely to Mr.

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NDEA . . .

(Continued from Page 1)

their NDEA loans, administered through the College, were secure. Once they returned in the fall, however, a routine check showed that no loans had been credited to their accounts.

According to Director of Financial Aid Charles D. Brakeley, if a NDEA Loan had been granted the Awards Letter would have explicitly mentioned the fact. If only a numerical figure was listed, without any reference to the NDEA, the Office of Financial Aid assumed that the loan money would be obtained elsewhere, or alternatively from emergency NDEA funds set aside by the Office of Financial Aid. (Since the Mid Night Special broadcast the two students have received NDEA loans from this fund.)

The basis of the Financial Aid Office's assumption is a letter sent to all financial aid students in May, and a note on the loan section of page one of the Awards Letter referring to Paragraph C on the second page of the Letter.

The May letter, said Brakeley, stated that because of government cuts in the NDEA program, the College was suggesting to its financial aid students that they secure state-guaranteed education loans at home.

Paragraph C, like the May letter, "strongly recommended" that financial aid students secure state-guaranteed loans. It also mentions the Financial Aid Office's emergency funds. However, it does not make explicit th easumption that the loan figure on page one refers to the state-guaranteed loan or emergency loan.

The form of the Awards Letter will be changed next year, said Brakeley.

No Guarantees . . .

(Continued from Page 1)

budget figure for each incoming class. This figure remains substantially the same over the four years that the class remains at Middlebury. Since the formation of the Financial Aid Committee about a year ago, figures for the incoming freshman class have been obtained by projecting the percentage of freshmen on scholarship grants onto the next class, according to the Committee chairman, Dean of the College Dennis O'Brien. Since the size of the freshman class has remained about the same from year to year, the number of students on financial aid per class has remained fairly equal.

The function of the Financial Aid Committee — whose members include the Dean of the College (chairman), Dean of Men, Dean of Women, Director of Financial Aid, Comptroller, and the Director of Admissions —is primarily to recommend a budget figure for the overall financial aid program and for the incoming freshman class to the Budget Committee through the President. The overall figure is arrived at by the same projection method as the freshman figures. The Committee also reviews cases of students who are to lose scholarship grants because their grades have fallen below a certain level. Also, the Committee recommends policy on loans, such as the present policy requiring the first $650 of financial aid to be in the form of a loan.

Ideally, said Dean O'Brien, a Committee such as the Financial Aid Committee would like enough funds to be able to admit any qualified student, regardless of his financial status. Short of this, the Committee bases its recommendations on student need, rather than on available funds for student aid. The rationale behind this approach, according to O'Brien, rests on financial aid considered as a part of educational policy, while getting the money is not an educational question.

Funds

Most of the funds budgeted to financial aid is earmarked for scholarship grants. (The rest is used for College contributions to the NDEA and USAF (United Student Aid Fund) and the College Work-Study program).

Over the past four years the yearly budget allotment for financial aid has risen by one-sixth, with the greatest jump in 1966-67. (Tuition rose $200 in 1966-67.)

Sources of income are endowment and gifts. The difference between the budget figure and the endowment and gifts is made up from general college funds. Endowment, representing the interest on investments, is a relatively stable source of income. As Comptroller Luther Van Ummersen explained, "It's safe to assume the endowment income will go up and not down." Variables such as the Gross National Product do not greatly affect the endowment income. Gifts are totally expendable and are not invested. Endowment currently funds one-third of the financial aid budget.

Endowment and gifts have increased over the past four years, especially in the last two. The main explanation is the Challenge Fund, part of the development program, which emphasized financial aid among other projects. Although endowment is stable, gifts can go down once the impact of the Challenge fund wear off. However, not all the money over the past two years can be attributed to the fund. Some is gifts that would come in anyway.

Federal Programs

Cuts in government spending have affected three government programs at Middlebury. A 33 percent cut in National Defense Educational Act Funds has already prompted the Financial Aid Office to recommend to students that they secure state-guaranteed loans at home at the same interest rate. The government cut will especially be felt by upperclassmen now on NDEA loans, since incoming freshmen are given first choice for the loans. According to Mr. Sommers, offering the NDEA loans to prospective freshmen makes it easier for Middlebury to compete with other colleges vying for students.

A second cut is in the Economic Opportunity Grants of about 16 percent. The grants are given to individual students by the government, but they are administered through the college. The cut in EOG grants means that the College may have to make up the difference.

The College Work-Study program offers students jobs on campus subsidized by the government for 90 percent and the college for 10 percent. The program is being cut 36 percent.

The future of these loan programs depends on Washington and Capitol Hill. The trends in Middlebury are up.

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Peace Group Forms Here

The growing movement for peace in Vietnam was brought to Middlebury last week when fifteen students met to organize the Middlebury Mobilization for Peace

Plans were discussed for several activities designed to educate and stimulate thought on the war among members of the college and town communities. The first of these is a teach-in to be held Monday at which students and faculty members will discuss various aspects of the war and will respond to questions from the audience.

The group also plans to make conscientious objection anti-draft, and anti-war information available whenever military recruiters appear on campus. This will enable prospective soldiers to examine both sides of the issue before committing themselves to the military establishment.

Leaflet campaigns on the campus and in the town are currently being organized, and the possibility of a teach-in at the Middlebury Union High School is being explored.

Supplementing the core group which has been planning these activities, most of whose members comprised Middlebury's contingent at the Washington peace march, are over 140 students and faculty members who signed up Friday to join in the group's effort.

At present the Mobilization for Peace is a loosely organized group which welcomes anyone interested in offering ideas or help. Further information may be obtained from Bob Sagor at the Foyer or Bill Jerome, Ben Eklof, or Peter Knobler at Theta Chi.

A Modest Proposal: Two Bit Art Exhibit Here

M-O-D-E-S-T (Middlebury Organization Devoted to Encouraging Standards of Taste) and BOG are co-sponsoring a "Two-Bit Art Exhibit" which officially opened Monday. The exhibit of photographs is in Proctor Hall in conjunction with an effort to raise funds for additional purchases and shows throughout the year. Students will be asked to kick in their "two-bits" (or more) to help augment the MODEST treasury which so far has been sustained by donations from faculty and staff. In keeping with its creed that good art can be found at modest prices, the directors of MODEST hope to emphasize by the Two-Bit title that even a small contribution will help.

The exhibit consists of photographs taken under the auspices of the Federal Artists and Writers Project during the later years of the Depression (1935-1941). Contained in the Library's collection is the core of the exhibit, "The Family of Man," which Edward Steichen assembled as his last show at the Museum of Modern Art. Represented in the MODEST exhibit are the following photographers: Gordon Parks, Ben Shahn, Esther Bubley, John Vachon, Arthur Rothstein, Sheldon Dick, Walter Evans, Marjory Collins, Jack Delano.

The exhibit was mounted and prepared by Major Rodney Finkle and Dean Dennis O'Brien, with the assistance of several students including Bob Zuck, Clara Johnson and Bryan Pinion.

MODEST is an informal non-profit organization dedicated to showing and offering for sale inexpensive works of art of high quality. All photographs in the up-coming exhibit will be offered for sale in the Fall of 1968. Proceeds from all sales and all contributions will be used to purchase more works to be shown in the dormitory social and study rooms, classrooms and seminar rooms during the college year.

Teusch Review

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Teusch's views on theater in general. After seven years at Swarthmore and Yale, he has been disappointed in the quality of the undergraduate production. "Theater **should** be extracurricular, but this should not preclude its use as a forum for ideas. In the past it has been a display of material resources and not much else." He sees this as a direct consequence of the history of the American theater, which as been one of "mediocrity and commercialism, driving thinkers away from itself."

He contends, though, that today, with the interest of Robert Lowell, Norman Mailer, Saul Bellow and others in the theater, there has arisen a group truly active in contemporary thought. Therefore, since theater is becoming a forum for ideas, "the college, as an educational institution, becomes an ideal place for this sort of presentation. I don't mean ideas in a Shavian sense. Theater is not a lecture hall for themes only, but a place where intelligence is presented dramatically, vitally, and emotionally. Without a mind, theater is a bore."

Teusch maintains that his work on the present reflects many of the advantages of live drama. At first, it took form almost as an essay. "Later, I worked to make it more theatrical, to take advantage of the presence of human beings on stage. This is how modern theater must compete with motion pictures. It is the only medium presenting live people to the audience."

Teusch has considerable background in the field of drama. After receiving the Baccalaureate degree from Swarthmore,

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TOWNSPEOPLE COMMENT ON PENTAGON MARCH

To assess the impact of the march of the 650,000 persons on the Pentagon last week, the feel of the groundswell under the grassroots, as it were, your Strolling Reporter hied himself down Main Street, making his first stop The Vermont Book Shop. (Parenthetically, he noted some new psychedelic posters on the wall, and bought two Jefferson Airplanes.)

Upon asking for the Genial Prop., Dike Blair, and on being told Mr. Blair was about to awake from his morning nap, your Strolling Reporter hied himself down the long, steep stairs into the cellar where he discovered Mr. Blair asleep on a narrow shelf of paperback books (I noticed a stack of a new book titled "The Hippies"), a giant poster of Raquel Welch over him like a blanket.

Upon my speaking softly to him, Mr. Blair leapt to his feet, looked wildly about for a few seconds, lit a pipe, sat down on a stack of William Styron's "Confessions Of Nat Turner" (which is really a GREAT book — you should read it).

"Mr. Blair," I began questioningly, "do you think . . ."

"By the way, we have a new album by the Rolling Stones. Selling very well, too." He blew a smoke ring, which he carefully plucked from the air, and hung over his left ear. "And a new Mama's And Papa's too."

"Mr. Blair, about the anti-war demonstrations . . ."

"Well, when I was in college, we had demonstrations against the Establishment too, though no one yet had thought of the flowers and bells bit. Only we were demonstrating to advocate going to war to stop the flood of Fascist aggression in Europe. At that time Hitler's armies were rushing through Europe, knocking down people like dominoes. The anti-war groups in those days were the right-wing conservatives, and the liberals were the hawks. But of course the Viet Cong can't be equated with the Nazi, nor the 1960's with the 1930's."

Ah, indeed.

Since 1905

The Campus

JAMES TROMBETTA

Editor-in-Chief

EDITORIAL SECTION

Misrepresentation

Members of this paper's staff who participated in the Washington peace march were horrified by the brutality of the various peace keeping forces arrayed again them and angered by the inhuman tactics of their military superiors. But reading the coverage of the demonstration by the commercial newspapers the next day proved almost as frightening and infuriating.

The so-called "credibility gap", the release of misleading reports and false information by our government when informing the nation of its activities - notably in Viet Nam, would seem to demand the concern of even the staunchest backer of the administration. That our government would deliberately lie to its people for whatever the reason is painful to accept. That the free press would do the same is equally incredible, yet responsible representatives of this newspaper were faced with undeniably false and misleading representations of an event they had lived in papers which mold the opinion of the nation.

James Reston generally considered categorically opposed to the war wrote in his "News Analysis" in the Oct. 23rd edition of "The New York Times", a widely respected news sources: "They (the demonstrators) spat on some of the soldiers in the front line at the Pentagon and goaded them with the most vicious personal slander." Mr. Reston was not anywhere near that front line, but those who were know that what he describes did not happen.

Other publications were far less kind to the protestors. Observing from distant perimeters or from the walls of the Pentagon itself, reporters accepted the official reports of the military unquestioningly for publication. They were happy to do so. Their readers did not want to hear about soldiers humiliating the peace creeps. They wanted to hear about an irresponsible, violent rabble being put in its place. They were told what they wanted to hear.

Two weeks ago the Middlebury **Campus** was allowed an unobstructed view of the press in the process of abusing its own freedom not to mention the truth. The impact on those personally involved was certainly great. That the press listens only to the administration, to the establishment of American society was hardly arguable. The press dutifully fed the American people the Pentagon's story of the demonstrations. How often has the Viet Nam war been covered in the same way? Careful study of figures released by the Pentagon leaves one no alternative but to accept the existence of a credibility gap. The nation's news media then docily pass the official releases on to the public.

The people of the United States believe what they see on television and what they read in the papers, because they believe that what they are told is the truth and who will suggest to the nation that the truth is being stretched?

Students do not seem to be so easily satisfied with the official line on Viet Nam, on race riots, on the suddenly looming threat of China. Student newspapers could provide students with coverage which has not come through channels or been edited to suit the taste of the establishment. Student news services are reliable sources. Daily papers at large universities print the news. The **Campus** could provide a similar service on a less ambitious scale if Middlebury students are interested. Perhaps a student paper should concern itself exclusively with student affairs. We suggest that what is happening to his nation is the student's affair.

PETER DELMAN

Dylan's 'Hard Day's Night'

By STEVE EARLY

Last week's cinema club screening of D. A. Pennebaker's **Don't Look Back** coincided somewhat with the T.V. premiere of Richard Lester's **A Hard Day's Night.** Made in 1964, Lester's wildly successful day-in-the-life Beatle epic greatly popularized the cinema verite film-making method that has recently been grossly abused by the aping producers of the shoddily imitative Monkees television series.

Since its release in September Pennebaker's film account of Bob Dylan's 1965 concert tour of England has been frequently compared with **A Hard Day's Night**, and indeed there are many similarities between the two. Both Pennebaker and Lester employed hand-held cameras which restlessly probe their subjects, unsteadily but realistically lending an unplanned, unrehearsed spontaneity to the action, freedom of movement and creativity to the camera angles, and a coarse, grainy, unevenly-lit documentary quality to the film itself.

Much more than the Beatle film, **Don't Look Back** seems to be part home movie and part newsreel. Pennebaker followed Dylan and his entourage as the performer traveled from stop to stop on his scheduled tour. There are many rather conventional clips of Dylan spotlighted on-stage, strumming his guitar, puffing into his harmonica, and singing his powerful songs in his own folk-musical poetry-reading style to large and appreciative English audiences.

But in **Don't Look Back** we also get a glimpse of Dylan's other world, the one Pennebaker's camera has recorded backstage in a succession of dingy dressing rooms and littered hotel suites. There we see Dylan close up when he is not performing — a slight, wrinkled, tired-looking, bushy-haired figure who clumps around in a leather jacket and high-heeled, point-toed elf boots, clutching (according to his latest whim) a cane or an outsized light bulb.

"My Own People"

He is surrounded by those he calls "my friends, my own people." Joan Baez is along for part of the trip and so are several other people, toadies, camp followers, and court jesters who cling to the star, snapping their fingers when he snaps his, cleaning the saliva out of his harmonica for him, and contributing to the in-group guffawing that goes on almost incessantly. Dylan's inscrutable manager, Albert Grossman, is perhaps the most ubiquitous member of this group. With near shoulder length gray hair and Ben Franklin spectacles, he is a "middle-aged but hip" pop music impresario, who looks (if such a thing is possible) like Murray the K's grandfather.

We see much of the Dylan who is a master of the put-on or put-down techniques of dealing with anyone who attempts to probe his personality, invade his privacy, or look for messages or meanings in his songs. The put-on proves to be most effective in handling the press, particularly befuddled **Time** magazine reporters, while the more direct put-down works best when applied to obnoxious drunks.

The problem for viewers of **Don't Look Back** is determining how often, if at all, we are being put-on by Dylan and his friends. Most of the action in the movie, including the brawl with the hotel manager complaining about noisiness and the childish displays of shouting and swearing that result from Dylan's attempt to find out which one of his intoxicated guests threw a glass out of his hotel room window — seems

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American Film: Decline And Death of an Art Form

By MARK WOLFF

During a decade in which England is turning out the most original, thought-provoking motion pictures (**Blow-Up, Accident, Privilege,** etc.), the quality of American films has plummeted to almost unfathomable depths. Even though greater numbers of motion pictures are produced year after year, the number of significant, let alone good, films is steadily decreasing.

I don't mean to imply that the entire current Hollywood output is mere dribble — only about 90 percent of it. Were it not for a few superior films of recent vintage (**A Man For All Seasons** and **Who's Afraid of Virginia Woolf?**) and a slightly larger number of extremely good ones (**Dutchman, Up the Down Staircase, In the Heat of the Night**), the majority of our professional film critics might conceivably have entered other entertainment media — the theatre of even television. Had Bosley Crowther of the New York Times recognized that the celluloid he views daily is artistically poverty - stricken, his readers might have become aware of this current downward trend in American films.

Thanks to a handful of motion picture companies, in excess of 200 major films are spliced together annually. Of these, the general viewing public accepts say 150 as "enjoyable" — their main criterion, 15 as intellectually stimulating, and 1 or 2 as superlative. That movie theatre attendance is now down some 40 percent from the early 1940's is not solely the result of the boom in television film scheduling. A small number of discriminating film-goers have reacted to the present dilemma by voicing their disgust in the form of letters to producers and of course, by simply staying home and watching better flicks on the tube.

A drastic cinema rebellion is presently needed — not in the manner of token picketing and sit-outs of movie theatres — but rather through the efforts of the mass of film viewers. Only a public response of sizeable strength will be able to stem the tide of tacky, tiresome pictures. Were we to patronize more semi-pro softball games instead of semi-amateur movies, more fresh and flowery

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To The Ed

Letters to the editor must be signed in ink; names will be w
THE CAMPUS reserves the right to edit letters ov

Handful

To the Editor:

There is no doubt that there is need for democratic student government at Middlebury College. However, Gerry Goodrich in his recent article proposing a Student Senate (Campus, Oct. 19, 1967) made several remarks inconsistent with some of the realities of student government at Middlebury. May I remind him that much of the business of the late Student Association was such that all final authority did rest in its hands. The most noteworthy examples of this were the power to pass on all student organization constitutions and the allocation of all student activity fees. In fact, by dissolving the Student Association, students gave up this right of allocation. A recent attempt by Mr. Hinman to set up a student review board of Class I organizations was meant to reestablish this right.

I would suggest to Mr. Goodrich that he do some further research in order to find out what power students do in fact have. Further I feel he should reconsider the problems involved in corresponding student legislation with Trustees' meetings if, as he suggests, proposals of the Student Senate would go to the Trustees for final authority. Moreover, if Mr. Goodrich does not already realize it, it is also true that only a handful of students end up doing the majority of the work. Conceivably this is not a Middlebury phenomenon, but nonetheless a lesson to be learned from the Student Association.

Joseph Wood '68

Appreciation

To the editor:

It was good to hear from Gregor Hileman in his letter to the editor (10-19-67) informing our local architectural critics as to how and by what means architecture should be criticized.

For four years now I have been reading criticisms written in the same caliber and with the same background of knowledge of the subject as the

Since 1905

The Middlebury Campus

The student newspaper of Middlebury College, published at Middlebury, Vermont 05753 every Thursday in the College year, except official College holidays and during examination periods.

Second-class postage paid at Middlebury, Vermont 05753. Subscription rate: $5.50 per year; $3 per semester.

Editorial and Business offices in Proctor Hall, Middlebury College, Middlebury, Vermont 05753. Telephones: 388-2813. Business phone: 388-4558. Address: Box 798, Middlebury College.

Opinions expressed on the editorial page do not necessarily reflect the official position of the College. Signed columns, letters and articles are the responsibility of the writer.

James Trombetta, Editor-in-Chief

"You'll never know me, never!"

Country Joe's Electric Music 'For Mind & Body'

By JOHN ALLEN

Our large bodies have great physical inertia; greater than the inertia of the smaller animals from which we evolved and greater than ours was when we were young and small; when we walked it was not tread but patter. If our legs could scamper, like a mouse's legs, as fast as our minds can direct them, we could run at 150 miles per hour.

Our bodies' slowed demands leave our minds in boredom. We fill the boredom with depth of coordination, with abstraction; we nurture direction over small, mobile parts of the body which can keep the mind's pace; eyes, face, mouth, hands. Sometimes we communicate with coordinated action; we posture and dance; more intensively with gesture, with our eyes, face mouth, and hands. The eyes become organs of doubled awareness; as I look into your eyes, I see what you are seeing; I see your awareness through your eyes; as we invent abstract, symbolic gesture, speech and music with our mouths, writing and music with our hands, we rescue our minds from boredom and share our minds' and souls' epiphanies at a pace commensurate with theirs; sad epiphanies sometimes, sad expressions.

Blues Texture

I'd call Country Joe and the Fish a hippie blues band. Most of their songs are blues: simple blues progressions, common knowledge, lessen demands for co-ordination among the performers but increase demands on individual expression; blues is an art of the individual and succeeds or fails even in group efforts on the merits of their spontaneous imagination in exposition and commentary. The texture is as disjointed as the size of the performing group excepting spontaneous coordination.

There is almost no harmonizing in the singing on this album, no preconceived, collective, coordinated voice; with each song an individual sets forth speech in a musical line, and other individuals comment with speechless blocks and lines of sound.

The commentary is uneven. Barry Melton, the lead guitarist, has speed, phrasing, and melodic inventiveness rivaling anything I have heard; when David Cohen takes leads, as he does on several numbers, his lack of a sense of overall shape and direction in what he is playing is apparent; David must still think every time which finger must fall on which fret of the guitar to make which sound. He also plays poorly phrased chromatic runs and shrill, faultily voiced block chords on a portable organ.

Beach Boy Blunder

Bassist Bruce Barthol is more impressive; it is only when Barry, a melody instrument player, takes up the bass that we hear the old Beach Boys blunder — the bass playing along with the melody note for note. Bruce almost always plays notes which are right in context; he picks off motivic snatches from the voice and the other instruments and fits them elegantly into his lines; he knows the use of the different ranges of his instrument for emphasis and for antiphonal voicing. Drummer Chicken Hirsch is fast and knows his phrasing too; the riffs he puts in the breaks follow from each other and from the rest of the music.

Drama

The group as a whole ranks high in awareness of drama in music: without its sounding con-

(Continued on Page 10)

The Failure Of The College

By GERRY GOODRICH

The following is an excerpt from the introduction of the **Dark Ghetto** by Kenneth Clark.

"But I could never be fully detached as a scholar or participant. More than forty years of my life have been lived in Harlem. . .I first learned about people, about love, about cruelty, about sacrifice, about cowardice, about courage, about bombast in Harlem. For many years before I had returned as an 'involved Observer,' Harlem had been my home. . .In a very real sense, therefore, **Dark Ghetto** is a summation of my personal and lifelong experiences long before I was aware that I was really a prisoner. To my knowledge, there is at present nothing in the vast literature of social science treatises and textbooks and nothing in the practical or filed training of graduate students in social science to prepare them for the realities and complexities of this type of involvement in a real, dynamic, turbulent, and at times seemingly chaotic community. And what is more, nothing anywhere in the training of social scientists, teachers or social workers now prepares them to understand, to cope with, or to change the normal chaos of ghetto communities. These are grave lacks which must be remedied soon if these disciplines are to become relevant to the stability and survival of our society."

Dr. Clark talks more generally about the failure of the colleges and universities of this country in an article entitled "Intelligence, The University, and Society," which appears in the winter issue of the **American Scholar.** His position speaks directly to the problems of American education as I see them, and certainly, if indirectly, to the problems of Middlebury education.

Dr. Clark notes that the "major charge that must now be made against American colleges and universities is that they have not fulfilled their responsibility and obligation to develop and train human beings with a morally relevant and socially responsible intelligence. They have operated as if it were possible for a detached, amoral intelligence to be adaptive. They have not provided their students with the moral guidelines essential for the effective, creative and adaptive use of superior intelligence. They have not provided their faculties with the stimulation or protection for a socially responsible use of their own critical intelligence. And above all they have not provided the morial leadership for society — they have not alerted the public to the urgency of finding moral and democratic solutions to critical domestic and international problems."

Dr. Clark speaks of the student activists, and in so doing defines part of the anguish felt by so many students of the moment. He writes, "the persistent protests of a small number of our college students extensively reported in the newspapers beginning with the first sit-ins of Negro college students, followed by the Berkeley rebellion, and the Vietnam protests can be seen as symptomatic of the deep undercurrent of moral uneasiness of sensitive young people. They are demanding of their colleges and the univer-

(Continued on Page 9)

litor

withheld on request.
er 250 words.

critic on the "kindergarten" Art Center now being built. Before it was the Sunderland "Morgue," even the new "sterile" dorms which as yet to be constructed have been criticized. I want to make it evident here that I am not directing this letter to architectural critics only.

It is clearly understood that criticism is healthy, thoughtful, well-meant, and needed here at Middlebury. In order for progress to be made the present and the past must be criticized for their faults. On the same side of the critic's coin, however, that same present and past must be appreciated for its own real value. It is the appreciation part of that coin that interests me here. How many critics take time out to appreciate what is there before criticizing what is missing? How many of us students are willing to take the time to appreciate the good parts of a system or situation before complaining about its faults? Appreciation and criticism go hand in hand with any form of progress. Without appreciation

(Continued on page 8)

Tuli K. And Tales Of The Green Berets: Comic-Book Visions Of The Real Man

By ROBERT J. SMITH

Two books published during the last year could not have appeared in any bookstore before our latest war for democracy. Both display excellent Theatre of the Absurd humor, incisive wit, and not an undue element of frightening truth.

The first, **1001 Ways to Beat the Draft,** by Tuli Kupferberg of the Fugs, and Robert Bashlow, is a compendium of highly varied approaches to beating the draft offered to young Americans on their way to the induction center. The 1001 ways are accompanied by dozens of quotations, photographs and illustrations from sources ranging from newspapers to army magazines to medical journals, and are interspersed throughout the book.

Some of the "ways" are well-tested methods and almost guaranteed to be successful: "Develop an other — wordly metaphysical system and live by its precepts," "Commit yourself to a mental institution," "Die," "Become a pacifist," etc. Others are so absurd that if anyone tried them they could only be immediately rejected. A goodly number, apropos of the war, are perverted, criminal, and, in its most absurd sense, hilarious.

Berets

The first illustrated comic-book, **Tales of the Green Berets,** by Robin (Ask the Man Who Knows) Moore, is, in its own right, a science-fiction amphetamine-dream absurdist drama. Nobody is real, the jungle is plastic, the city glass; Fu Manchu and Ming the Merciless, Jesse James and Spencer Tracy appear and disappear with unflinching frequency. Time does not exist, space is played with like an accordian. Al Capp never did so well.

Berets should be read on a series of levels. The first is as straight comic-book fiction; melodramatic and moralistic, in three color offset, exactly as it appears in the **Sunday News** or the **Daily Evening Item.** It is unexciting, conventional, and lacking even the barest minimum of character development that most strips have.

But on another level, it can be a fascinating study of ironical motifs, of Communist adventure D.A.R. style, of apocryphal journeys into surrealistic worlds.

It is an excellent companion to **1001 Ways.** Absurd strains of moral-degeneracy at its highest, sexual perversion, and gathering-of-the-tribes romanticism — resplendent in Kupferberg's work — are beautifully manifested in the only authorized soft-cover edition of the "heroic tales" of the Green Berets.

Anal Motifs

The only real requirement for Tuli Kupferberg is that all bodily functions or organs common to most men must be evident in the inductee. A little bit of

(Continued on Page 8)

Heroes Without Bodies

Edson's Penalty Kick Edges Vermont; Huskies Stopped By Krichels' Pair

By JAMES BOWNESS

A steadily-improving soccer team came through in the clutch twice last week, edging out Vermont and Connecticut in away contests to up its overall record to 5-2-1.

Last Saturday, the Panthers came on strong in the second half to pin a 2-1 defeat on the University of Connecticut.

Center forward Steve Krichels put in the first goal, scoring from a goal-mouth scramble in the closing moments of the third period, and then, only a few minutes later, converted a long indirect kick by fullback John Marks with a strong shot just inside the left post.

UConn scored on its first shot of the game, off a fast break. The Huskies had many more chances in the first half, as they consistently outhustled the Panthers to the loose ball, but were not able to cash in.

The tide began to change in the third period, until Krichels' pair of goals established the Panther dominance which was maintained the rest of the way.

Defense Dominates

As in many previous games the defense was the main factor in the win. The offense clicked in the later stages, but it was defense that kept the Panthers in the game. The UConn forwards were fast, and got off several hard shots, but fullbacks John Marks and Dave Ruberg matched them stride for stride, preventing them from making more than a few serious thrusts.

Stuart Dunn was again outstanding in goal, especially in the second period when he was called upon for several brilliant saves. On the forward line, Bentley Meyer and Reed Coughlin turned in fine aggressive performances.

Edson Kick

Senior Monty Edson's penalty kick with but 40 seconds remaining gave the Middlebury soccer team a 3-2 win over inter - state rival Vermont last Wednesday at Burlington.

Fleet-footed forward STEVE KRICHELS came through under pressure with two quick scores at Connecticut to lead the Panthers to a narrow 2-1 victory.

The win gives the Panthers the first leg on the state championship, which they can win out-right with a win against Norwich in the final game of the season.

Other Middlebury goals were scored by Woody Jackson and Mike Doherty. Doherty's goal turned out to be crucial.

With a strong wind to it's back, Vermont managed to keep constant pressure on the Middlebury goal in the opening minutes of the first quarter, as the Catamounts broke through for their first score. A direct kick from outside the penalty area by Jack Semler glanced off the shoulder of halfback Keith Connors and into the nets.

Korn to Doherty

Soon after, however, Middlebury broke upfield for the tying the score. Right wing Chris Korn took a wing to wing pass, dribbled in on the right side, and then passed across the goal mouth to Doherty. Mike had no trouble knocking the ball past the UVM goalie.

Being scored upon while enjoying the great advantage of a tail wind seemed to deflate the Catamounts, who were looking for their first win against Middlebury since soccer originated at UVM five years ago.

The Panthers, holding the advantage of the wind in the second period, capitalized with Jackson's goal.

A third period UVM goal by captain Jeff Taft tied it up, setting the stage for Edson's heroics.

No Doubt

His goal was the first success in three penalty kick attempts this year. There was no doubt about this one however. Monty had great confidence. "I felt that I just couldn't miss," he said afterward.

The poor officiating marred what was an exciting and well-played game. The call which led to the winning score was highly debatable, and in the words of coach Joe Morrone, "it could have been called either way."

While the defense put in its usual strong performance, the offense moved better than in any previous game this season.

The Panthers have a chance to improve upon last year's 5-2-2 record with a win against Norwich at home on Wednesday, Nov. 8. Starting time is 2:30.

Where man is not, nature is barren.

Inside Story

Gary Vaughn Arrives

by Bob Lenz

Well, it's official: Gary E. aughn, a former Olympic skier nd coach at Dartmouth Colege, has been named interim ki coach at Middlebury Colge for the 1967-68 academic ear.

Hopes are high that the Old orge, N. Y. native will conue a tradition of fine ski oaches that was maintained by is predecessor Bobo Sheehan or the past twenty-three years.

Bobo, a highly -respected oach, resigned for monetary easons. Despite rampant rumors that he had resigned to ake over the coaching job at Denver, Bobo actually has accepted a ski area managership in California.

A Top Skier

Vaughn, a 1958 Norwich graduate , was a member of the Cadet ski team three years, serving as Captain in his senior year. A four-event skier, he excelled in the alpine events.

He won the 1958 NCAA downhill championship in his senior year and received honorable mention on the All-America ski team. He topped the U. S. Eastern Ski Association giant slalom race in 1956 and finished fourth in 1960 in the American International slalom race.

Finally, Gary was named first alternate on the 1960 U.S. Olympic alpine squad.

Vaughn served as Dartmouth alpine coach for three out of the last four years, substituting in 1964 for head coach Al Merrill, who was over in Europe with the U. S. Olympics.

We wish you success this season, Mr. Vaughn.

"This is the point of exhaustion for both men, and the crowd is going mad."

And the fantasy continues — Muhammed Ali (or Cassius Clay depending on veteran announcer Guy Le Bow's mood) comes off the canvas to destroy the German machine, Max Schmeling, with "practically a one-hand fight: the left jab."

Johnny Addie blares out the computerized decision: "Ten rounds for Clay, two rounds for Schmeling, three rounds even," as the huge Miami Beach Convention Hall crowd screams its approval.

Fantasy Ends

Somehow, through, the impact of this fight is not as great as the loss of Floyd Patterson to young Jerry Quarry. This was no fantasy.

Patterson, destroyed by Liston twice in the first round and tortured by Ali for twelve rounds, lost a split decision when the judges took it on their own to count as knockdowns what the referee had ruled as slips.

It was a typically frustrating night for the humble man. At the finish, he was stronger than Quarry, but was unable to finish him off.

And there was no computer there to make the swift and clean decision. Not 10-2-3, but a split decision involving two confused judges.

Bobcats Overwhelm Gridders At Lewiston, 28-16; Cadets Next

A disappointing Panther football team saw its record slide to 1-5, as Bates, on the strength of a strong first three quarters, rolled to a 28-16 victory last Saturday before a Lewiston, Maine crowd estimated at 1,000.

After Bates had acquired all its points, Middlebury tallied its first two touchdowns in the second half, scoring on a 12-yard pass from Barry Matayer to Stu Hammond and a 1-yard drive by fullback Jon Dickinson.

Bates pretty much walked all over the hapless Panthers in the first half, picking up three TDs and a field goal. Middlebury failed to pick up a first down during the half, and, by the middle of the second quarter, had run only six offensive plays. Quarterback Charlie Brush completed only two passes in the half.

Bobcat Deluge

Bobcat QB Jim Murphy, who completed 10 of 21 passes on the day, broke the ice with a 7-yard toss to end Tom Lopez in the first quarter.

Cornerback Mike Nolan stepped in to intercept a Brush aerial and set up a 1-yard plunge by John Lyons that made the score 12-0 at the end of the quarter.

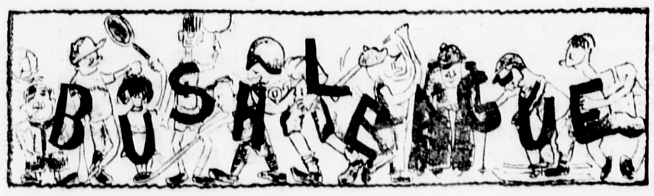
In the second quarter, fullback Al Strober powered over from the four, and Al Spinosa drilled home a 37-yard field goal to make it 21-0.

In several instances, Bates' receivers were open behind the Middlebury secondary, but dropped the passes, preventing the game from turning into a runaway. The Panther secondary seemed to get itself straightened out in the last half, as Bates tallied only once.

Freshman Barry "Spoons" Matayer came in at quarterback at the start of the second half and played for the rest of the game.

After hitting Hammond for the first score, Matayer engineered the second score by dishing out a series of plays that

(Continued on Page 7)



By DAVE BREEN

Bob Cohen and Blaine P. Doherty sparked DU to four straight victories in the Championship Round last week, as DU earned a tie for the Bush League football crown with DTO.

Favored DTO fell to Chi Psi 30-25 after an eight-game streak, but defeated ASP 56-19 and Stewart 16-12. The White Pillar Mob outclassed Chi Psi 19-13, KDR 33-8, and Stewart 19-7.

In the also-ran category, Chi Psi faded to 8-2 after winning their first six, while Slug lost everything after QB Gary Hartman suffered a broken cheek against DTO.

Deserving mention for outstanding play during the season are Bob Cohen and Clai Carr of DU, Hartman, Dave Vanier and Jack O'Malley of DTO, and Steve Thomas and Ken Donavon of Chi Psi.

Also noteworthy were Mike Blount of PKT, the Stewart frosh for winning five games and Theta Chi for showing up this year. Skip Shoup filled in admirably when DTO lost Vanier to basketball.

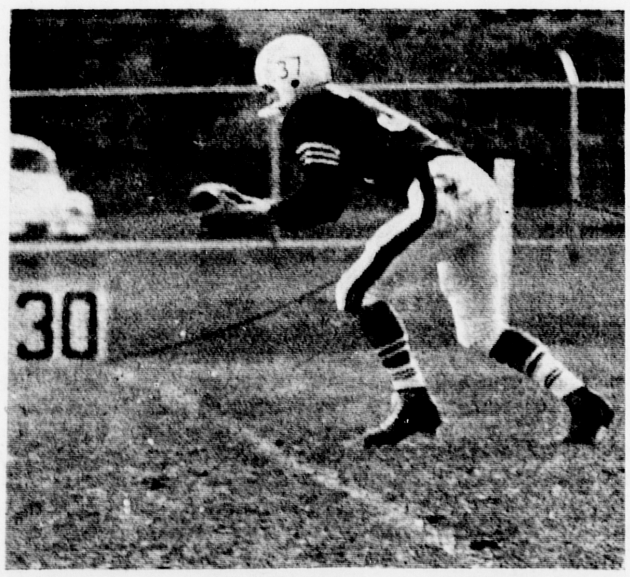
Lacrosse

In lacrosse action, a strong Hepburn squad turned back defending co-champion Slug 10-9 and DU bombed Zete 12-3. In a hard - fought championship game, Carter Jahncke scored four goals to stop the frosh and take the crown for DU

Hepburn's Gooding and Hixson provided a strong goal-defense and scoring punch all season, but proved unequal to the task, as Jahncke and company romped.

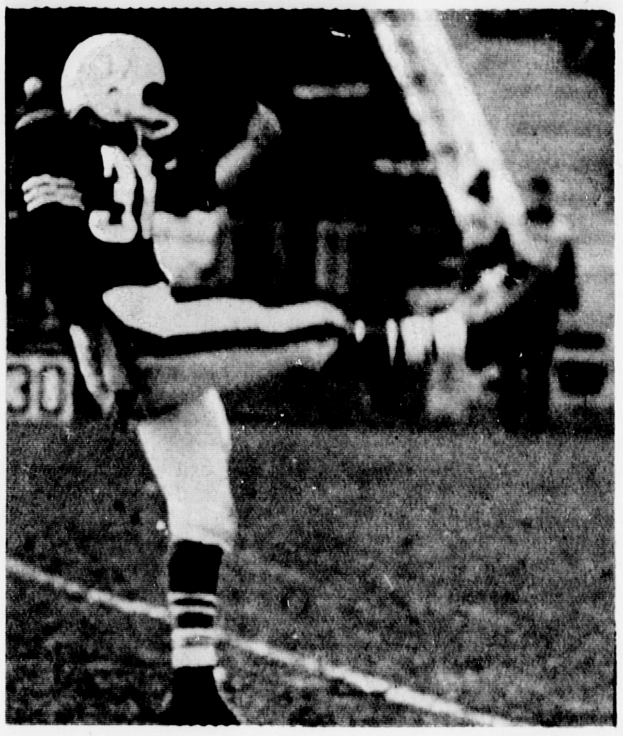
Chi Psi rounded out Slug's week defeating them for the Team golf championship. DU faces DTO this week for the Team Tennis Crown.

Volleyball begins today, with hockey opening soon and basketball slated to commence after Thankgiving.



Kirk's unusual style of punting is revealed here — besides his soccer style placekicking, he tends to punt as a soccer player might — short, choppy steps, then slicing off the ball with a slightly sideways swing of the leg. The main payoff in this style is accuracy.

Photo By King



Football . . .

(Continued from Page 6)

included a 40-yard beauty to split end Lee Cartmill and a 10-yard strike to Charlie Beall. Dickinson bulled over from the one to make it 28-16.

Shakeup

In an effort to shake the Panthers out of the doldrums, Coach Duke Nelson used his big men on both offense and defense. Dan Redmond and Jon Coffin played tackle both ways, while Dick McMahon alternated between linebacker and defensive tackle. Offensive lineman Bob Mygatt saw some action on defense.

Injuries still hampered the team. Two-way man Dick Verge was out because of an ankle injury. Linebacker Charlie Sullivan hobbled off the field after three plays with an ankle injury and saw no more action. Steve Conn, out with a concussion, may miss the Norwich and Vermont games.

There were a few other bright spots for Middlebury. John Davidson almost broke loose on one kick-off, rambling to midfield before he was caught from behind.

Kicker Peter Kirkpatrick followed the game plan well, kicking away from the dangerous Sandy Nesbitt during the whole game.

This Saturday, the Panthers travel to Northfield, Vermont for a 1:30 game with Norwich.

The only known ordained Baptist minister in Finland is said to be 112 years old.

FRESHMEN SPORTS

By JIM LOMBARDO

As far as score goes, last week was a rather unimpressive one in Middlebury sports, as Norwich Academy nipped the freshman soccer team 1-0, and the football squad bowed to Bates 28-16.

Nevertheless, the many freshman representatives on the varsity eleven, led by Barry Matayer, helped in the rally for two touchdowns, while the Frosh soccer team showed excellent ball control in their tight loss to Norwich.

Football

Nailing down starting positions once again were Frosh candidates Fran Badger, Chris Grejtak, and Glenn Geiger. Badger, playing in the defensive halfback slot, pulled in a key Bates pass early in the second half, while Grejtak and Geiger staged a strong defensive effort for the third straight game.

Just as he did against Hamilton, Barry Matayer paved the way on both of Middlebury's late scoring drives. Jim Cartmill, who also ran back two punts (once for 25 yards), made a difficult catch at the 10-yard line, setting up the final Midd tally.

Soccer

Although Dominating play throughout the final three periods, the Panther eleven was unable to put together a successful scoring drive.

After Norwich tallied in the opening minutes of the game, the Panther defense, led by halfbacks Tom Stasz, Bob Levy, and Bill Wilson. Fullbacks Chris Burdge, Rick Smith, and Bill Berry kept the play in the Middlebury end for most of the final three quarters.

The offensive forwards, Bruce Foust, Taxi Smith, Dave Shaw, Peik Larson, and Howie Vermann sliced numerous shots at the invulnerable Norwich goal, but were unable to convert.

Yesterday, the freshman traveled to Troy, N. Y. to square off against the RPI Engineers in a 2:00 game.

Teusch . . .

(Continued from Page 3)

he spent three years at Yale School of Drama. For the last of these, he was Director of Dramatics at Silliman College at the same university. He was a Eugene O'Neill Fellow in playwriting for two years. He has written a documentary for NBC, and in 1965 produced a full hour color special.

This production of the Albee play may be seen on November 17, 18 and 19. The cast is Addison Hall as George, Bill Stearns as Martha, Tom Gardner as Nick, and Mari Ward as Honey.

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To The Editor . . .

(Continued from Edit. Section)

one's perspective on any given subject is considerably narrowed.

Here we, as Middlebury College students sitting "on top of the world," should be able to appreciate what we do have rather than and before noticing what we don't have. Appreciation of any situation begins with those meaningless little things that we inevitably take for granted — the mountains nearby, air that is fresh and clean, the leaves on the trees, stomachs that are full. From here one can begin to appreciate the larger concepts that we do have — a college education, parents fortunate enough and willing enough to pay our way, having gotten this far against an unwilling world. It is when we have done this that our criticism becomes constructive, informed, legitimate criticism.

Thank You
Lawrence Wegel

Raw Meat

To the editor:

Your extensive coverage of the Washington peace demonstration in the October 26 edition proved adequate, if nothing else. But what did this demonstration prove? What were its effects?

The participants, of course, went home (sooner or later) singing songs of freedom, feeling very self-righteuous. They had overcome. They had made their speeches, waved their signs, and given their "middle-finger salutes" to the MP's.

The demonstration also affected another group of young Americans. This group is on the other side of the world—fighting. Some are fighting to fulfill a personal obligation of making sure that their mothers and fathers, their wives and children will remain free, an obligation that many of their fathers took up for them twenty-five years ago. Others are fighting to stay alive, and still others are fighting because they would rather fight Communism over there than over here. What other effect can demonstrations of this kind have on these men than that of a cancerous degeneration of spirit that gradually transforms them from heroic defenders of a free way of life to bitter machines? To these men, the United States and home must seem a long way off, and for a man to know that the suffering he is enduring for this country must make a territhis country must take a terrible difference in his outlook.

Finally, let us examine the effects of this demonstration on the people of North Viet Nam and Red China. The story of these "marching champions of peace" has undoubtedly been played up for all it's worth, and since, in the final analysis it really isn't worth that much, it can be assumed that the various propaganda leaders would not lose much sleep after coloring certains details to better convey their messages to the waiting masses. Imagine the boost in morale our men would get if the Chinese held mass protests against their involvement in the war. They would fight harder than ever before, because they would realize that a divided enemy will always wilt under pressure, and that against such an enemy, victory is never far off. But demonstrations against a Communist government are greeted with loaded guns that don't stay loaded very long. You don't feel very self - righteous when you're dead.

One of the most basic goals of Communism is world domination. Their principle of divide and conquer has given them more than one-third of the world's land and population since 1917.

War is a terrible evil in society, and this one is among the worst. Yet, unless a stand is made against Communism, it will spread like a hideous, malignant disease.

We must not throw South Viet Nam to the Communists, like a piece of raw meat to a wolf. This kind of appeasement was once tried on a man named Hitler, to obtain "peace in our time." The rest is history.

Jim Glynn

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Dylan . . .

(Continued from edit. Page)

to be convincing enough. But the presence of Pennebaker's camera could well have induced the people in this film to stage a very good show for the filmmaker and for us. If this is the case, then the viewer can only conclude that Dylan was not kidding when he boasted to the man from **Time** that, "You will never know me, never!"

Beatlemania

What Pennebaker's portrait does manage to convey are the contradictions and the complexities that were obviously very much a part of Bob Dylan's nature in 1965. By way of contrast, **A Hard Day's Night** is relatively uncomplicated as it reflects the more carefree and frivolous character of the Beatles of three years ago. While Dylan's existence in **Don't Look Back**" tends to be almost depressing in its conspicuous lack of glamour, **"Hard Day's Night"** is the ultimate celebration of the joy of being a Beatle.

The pace of the movie is frenetic and the Beatles are always on the run. When not being mobbed by groups of screaming fans they are pursued by a stationhouse full of blue coated bobbies in a classic Mack Sennet comedy chase sequence. In presenting this "old Beatle" image of vitality and exuberance, Richard Les-

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Green Berets . . .

(Continued from Edit Section)

imagination can carry you through — or out. "Learn to talk with your anus," "Grow another penis," or cut it off along with any other part of your body, "Be so ugly you fail even Army standards," "Become radioactive," "Eat five pounds of beans before your rectal examination and when the doctor comes around don't hold back."

The opportunities are unlimited. Anyone who's ever defecated can think of dozens of ways to beat the draft. Appeal to any emotion: cry for mama, the dog, your boy-girlfriend, invoke any muse, scream, shout, sing, swear, jump around, collapse, hug and kiss every soldier, commit any act of love or hate, natural or unnatural, on any official you can.

For the unimaginative (for this book is really meant as an encouraging treatise for them) Tuli graphically explains each way.

His appeal is to humanity—if you're not human you could never "Take $10 worth of small change and insert it in your rectum. When the asshole-inspection commences, expel the money and whisper to the doctor: 'There's this and more in it for you if you get me out of here.' "

Moore creates a cosmos of

(Continued on Page 9)

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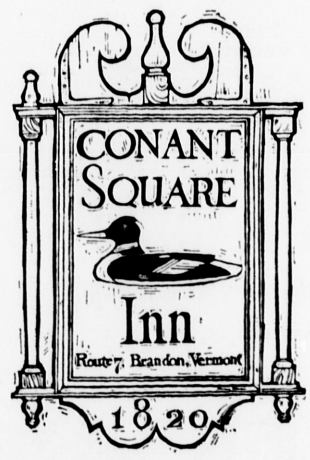

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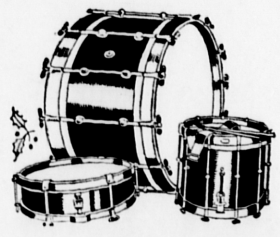
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Failure Of Colleges . . .

(Continued from Edit. Section)

sities some demonstration of humanity. They are demanding honesty. They are demanding evidence of concern with justice. They are demanding that colleges and universities be socially and morally relevant. They are few, and they are anguished and confused; but they are concerned — and they assume the risks of the concerned."

Whether one's conception of Middlebury education falls under the heading of training for graduate school, or of developing the liberally educated man, he is in both instances open to the criticisms of Kenneth Clark, Where for instance, are we trained to "understand, to cope with, or to change the normal chaos of ghetto communities?" Or more fundamentally where are we asked to challenge the fundamental injustice of that reality, racism? Though reading Ralph Ellison's **Invisible Man,** is a good beginning, it falls short of the college's responsibility of providing the "moral leadership for soceity" vis a vis the race issue.

Clark's criticism demand answers that are based on value judgments; these are not objective, scientific responses (nor are they bureaucratic). They are human responses based on a conception of the good. This along, however, is not enough, they must also be socially relevant. As I wrote in an earlier article, education based solely on notions of the library and the laboratory, may, in fact, not be socially relevant. Plato offers me insights into the nature of justice, yet so did two weeks in the ghetto of Atlanta. And at the moment those two weeks of synthetic experience seem more relevant than an abstract definition of justice.

As Clark notes, "A truly educated person is trained to mesh his intelligence with his feelings in a disciplined whole. He cannot deny or subordinate either his brain or his heart because each is essential to the effective functioning of the other. Our colleges must provide the opportunities for student to test their courage to stand alone — to accept the risks of alienation and aloneness that come with the anguish and the torture of the search for moral committment and disciplined intelligent action."

Very concretely there are ways that the college can afford to give its students the opportunity "to test their courage." On the racial issue it very simply can put its students in the ghetto to live and learn. Dartmouth, I am told, is attempting this very thing. The Federal government, in some of its training programs for its employees, is considering a similar kind of attempt. Is Middlebury to wait until this kind of experience becomes an establishment practice; if so I wouldn't want to hold my breath.

Again Clark is relevant.:

"American education need not continue to subordinate itself to the goals of efficiency, expediency, power, status and success. Young people can be trained in our schools, colleges and universities to value critical and independent thought above affability; to value individuality and creativity above conformity and packaged opinions; to value evidence of concern, committment and sensitivity above personal acceptance and mere social success. Once they understand the stakes and the nature of the challenge, it will be possible for our colleges and universities to produce totally educated persons."

We need to see the limits of the status quo as it exists in much of our society, in many of our cities, and certainly in the kind of educational irrelevance that continues here. We need to see that a hand punched ticket to Middle class America simply won't pass as education. We need to see that sentimental abstractions of the liberal man or two fisted scientific definitions of truth are one thing, but socially relevant education is another.

Tuli K.'s Green Berets . . .

(Continued from Page 8)

non-human defenders of Uncle Sam. Chris Tower, New York newsman, sums it up: "I'm beginning to understand, Sgt. Dexter. In Vietnam there's no front line, no back line —it's all a no-man's-land battleground." He's been sent by Father, syndicate owner , to discover the murderer of old pal Andy Carter, in Vietnam. But he returns with all his orifices cauterized, chronicler of the feats of the Green Berets.

The Vietcong, and their French cowboy leader (who wants to take over where Ming left off and turn Vietnam into a huge plantation where he can exploit the peasants) perspire profusely. The Green Berets, all approximately one-and-a-half times as large as the enemy, never do. At least, when engaged in human battle.

There is however, an instance of the great captain suffering from this human affliction. Tower, like all robots, is saved by the metal that forms him: Captain Adams looks in astonishment as he sees Tower rise after a direct shot in the heart by the VC. Beads of sweat form as he sees Tower remove a metal film can from his pocket that deflected the bullet — perhaps even robots are subject to envy when they meet a better machine. (As a matter of record, film cans can be easily bitten through by most of the human species with teeth.)

While Tuli's world deals with ugly people, pretty boys, the handicapped, Negroes, Jews and Italians, Moore's automatons came from three molds. There are the Spencer Tracy's —all the officers, officials and bosses; Classic Mesomorphs— the soldiers; and the Raccoons —the VC, the dirty Monsieur Chaval, and every other "comrade Yen."

Nobody has a real name: the Berets are extrapolations of the universal General Jones. The VC usually go nameless, they're the universal soldier counterpart of Cochise.

Neutrality

Moore's Berets are asexual in an **Troilus andCressida** world. Women do not exist in the South Vietnamese fields of battle. Chris Tower leaves a party gathering of busty women in New York and flies to the Beowolf land of the Green Berets, a land where sexual imagery does not even appear in their battle play. M. Chaval, the VC cowboy, falls in a flourish of impotency — an empty gun pointed at Tower. But Tower's victory is clouded in a dusty scuffle with the villain. There is no sense of sexual conquest over Chaval's lover, Luana, who presumably remains in the VC cafe where no Beret ever removes his gloves.

Contrast this with the real drama of the draft board where Tuli unfolds his Americans. He tells his audience to "Admit you're a coward." He stresses human responses: scream "Buck the Army," flaunt your preference for buggery, lie, cheat, "Tell the other pre-inductees that you will infect them with leprosy for $22.50 each — but only if they promise not to infect any others themselves, since that would diminish your potential market." Do anything you can prove to them that you're real, sensitive, and cannot, under any circumstances, face the inhumanity of war.

The message rings of humor and pathos. He portends the day when only the most irregular, unacceptable flaws will get an American out of the Army. If you're half-normal, reasonably sane, and honest, you do not have much of a chance against the Colonel Kanes. There are two alternatives offered: number 1001, "Bring peace to Vietnam: strike joy into the universe," and Number 791, "Be born again," and pray.

Film . . .

(Cont. from Edit. Section)

hippie music concerts instead of suffocating underground Warhol creations, Hollywood (and Andy) would eventually be compelled to turn out fewer yet more competent products. In the midst of our society's intellectual and artistic cultural revolution, California's cinematic bilge must be acknowledged for what is — and accordingly rejected.

Due to legal restrictions in viewing films in the ever popular topic "Sex in the Cinema" the next article will necessarily discuss major films and film-trends in the 1930's — back in the "good old days" when Shirley Temple was too young to get mixed up in political intrigues.

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Joe And The Fish . . .

(Continued from Edit Section)

trived, they bring off a song, **Grace**, cluttered with strange instrumental sounds and sound effects; each sound has its place in an overall pattern. Despite what I said about blues, a good deal of rehearsing and co-ordination went into this album; the guitar vibrato taking up the tamborine roll on **Death Sound** is not a one-shot idea, and neither are the time changes and the interplay of instrumental figures throughout the album. This is not to say that these are always brought off with finesse; the time changes are particularly awkward — compare **Lucy in the Sky with Diamonds**, in which the transitions seem inevitable.

The pieces are the musical mind of Joe McDonald, and the awkwardness is his. He is honest but often puerile in words and melody as well as in structural ideas; but he is poignantly aware of this:

The truth lies all around me,
but it's just beyond my grasp,
yes, I know, it's just beyond my grasp.

He dispels pretension. When he speaks of people and our failures and limits, which are the topic of about half of the songs, he speaks through metaphoric situation of some depth —he speaks his best:

Sweet lady of death wants me to die
So she can sit by my bedside and sigh
And wipe away the tears from all my friends' eyes

When he speaks of happiness, of day-to-day surface reality and situation, he speaks with less depth but with a storyteller's candor; if he speaks in metaphor here, it is relatively flat metaphor:

I hunger for your porpoise mouth.

But when he speaks toward a goal, he speaks flower copout, from outside any situation:

LBJ. . .he's just a comic book.
We're gonna make him eat flowers.
Yeah, we're gonna make him drop acid.

When he sings, he signs crudely, often off key, as does Barry, who sings two songs for him. They are aware of this and yet they sing.

Their gesture is flawed: then why do they sing and why listen to them? There is the poignant intensity of the dumb yearning to speak in their music; they are aware of their limitations — indeed the ultimate futility of all gesture, the truth just beyond their grasp, and express their awareness with a Faustian fatalism. Their gesture is flawed: but that only proves the point.

Dylan . . .

(Continued from Page 8)

ter uses speeded-up camera shots, abrupt scene cuts and Beatle background music to bolster the thin plot line.

Where Dylan can be abusive and rude John, Paul, George and Ringo are only witty, irreverant, and mischievous choirboys who are out on a lark having fun at the expense of no one. The adult figures they deflate are all caricatures, cardboard characters, ranging from a Colonel Blimp establishment type to a ridiculous fad conscious designer of teenage fashions. The Beatles always manage to mock in a friendly sort of way directing thei rhumor at themselves when no other target is available.

The **Hard Day's Night** version of the life of the Beatles is in the end just as dated as the **Don't Look Back** portrayal of Dylan because both films, as recent as they are, have captured only a transient phase in the continuing development of their subject.

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